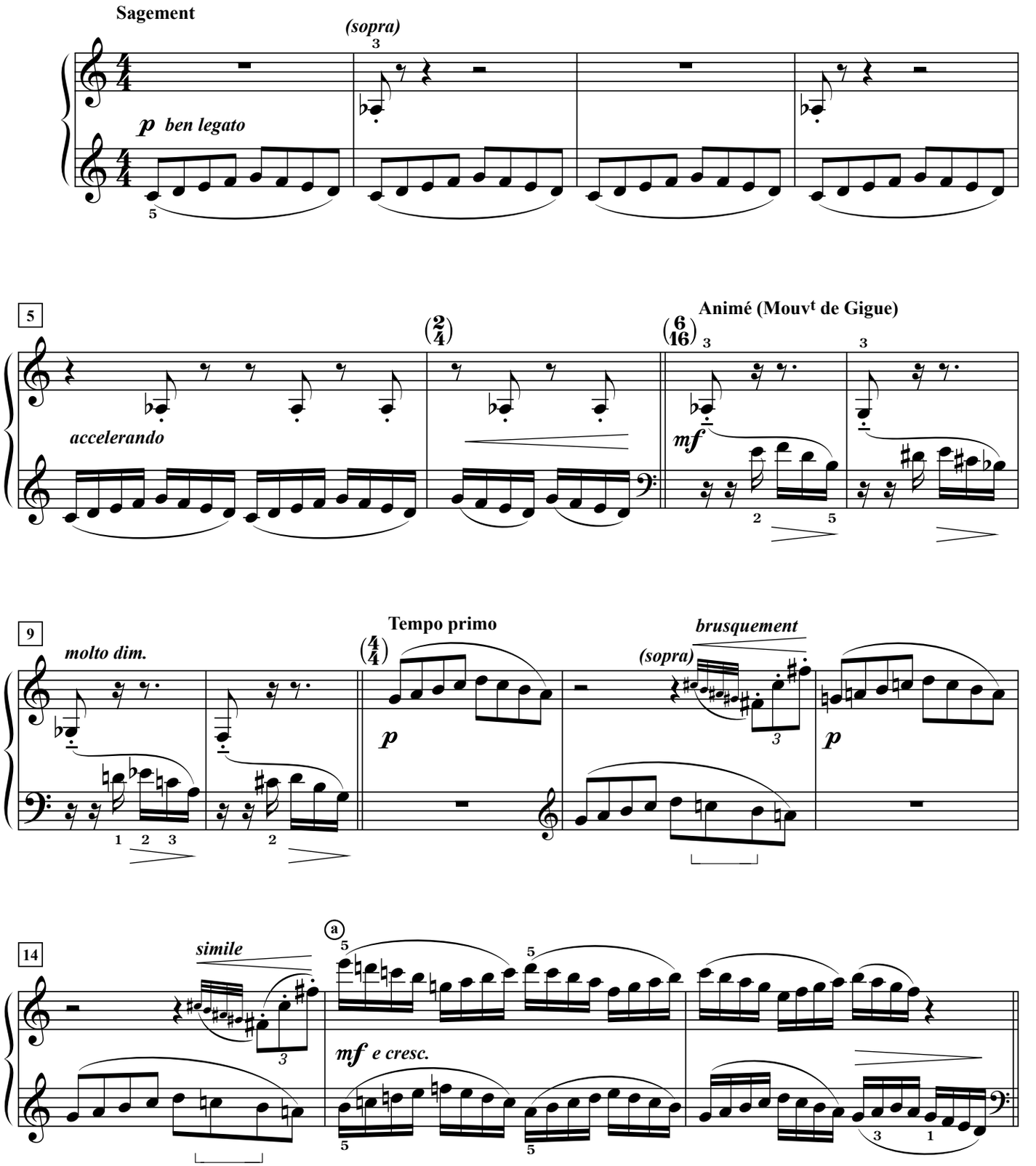
à la mémoire de Frédéric Chopin

Douze Études

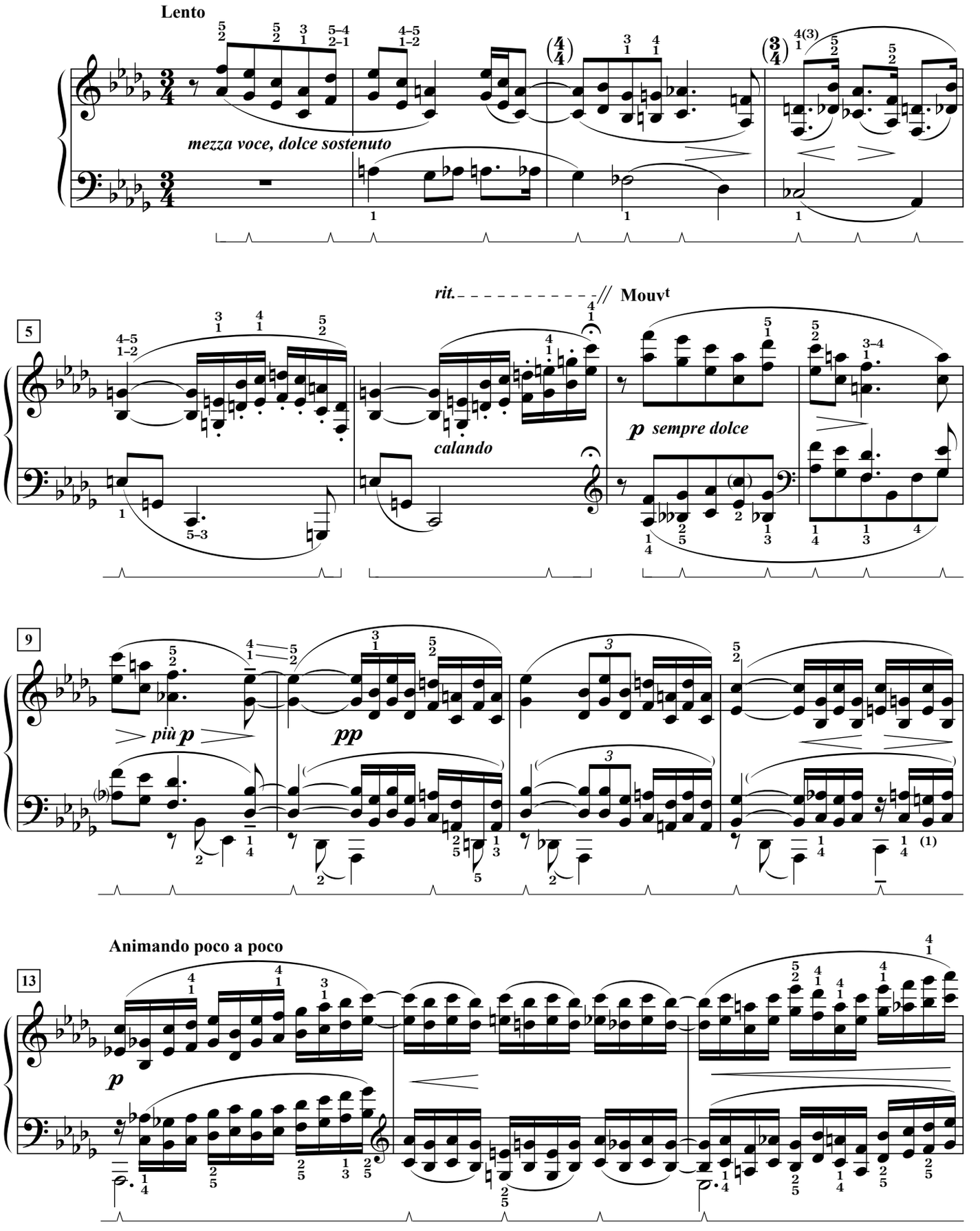
Claude Debussy
(1862–1918)

I - pour les “cinq doigts” d’après Monsieur Czerny

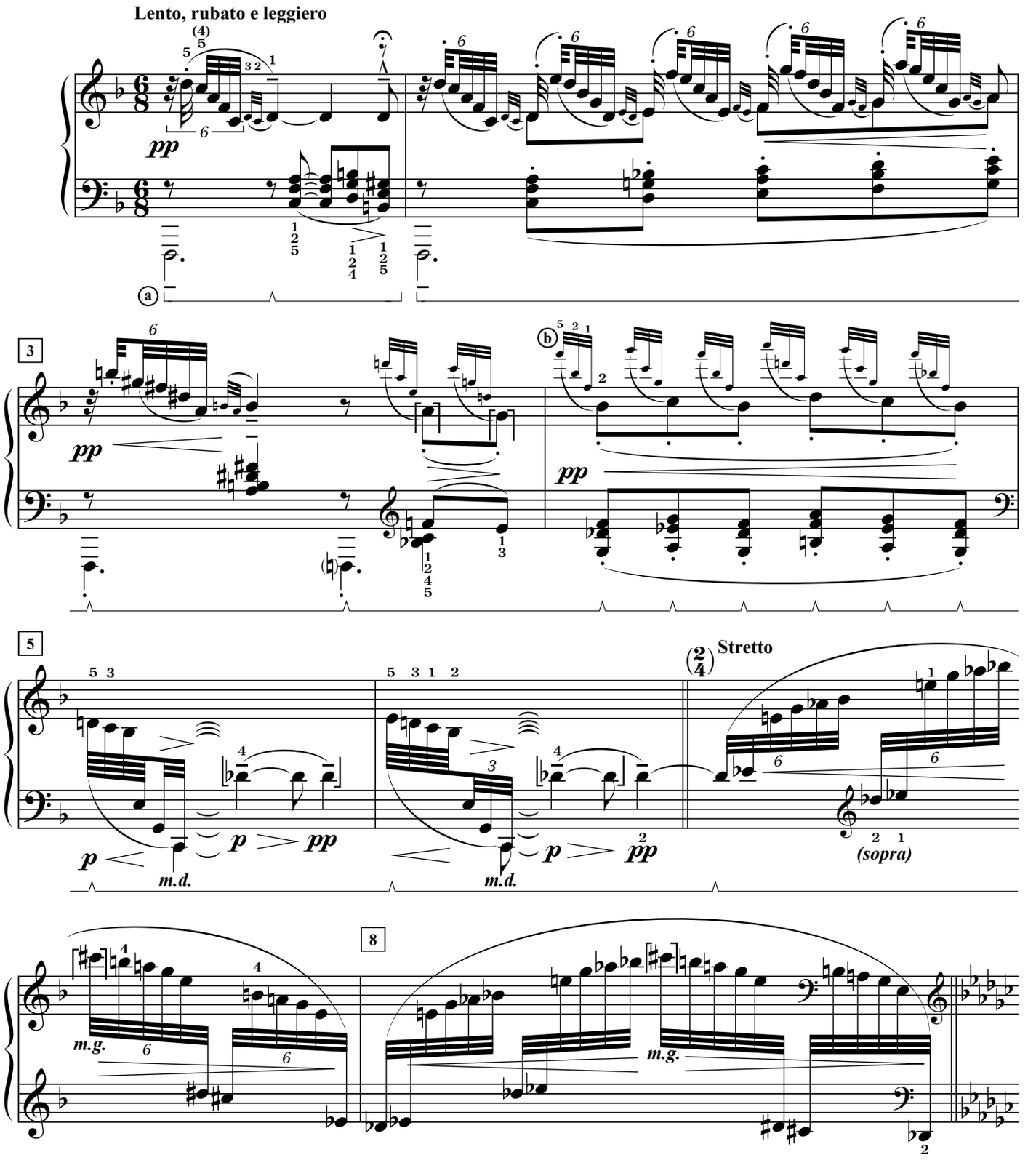


ⓐ Helffer suggests an *accelerando* for measures 15–16 to match measures 5–6.

IV - pour les sixtes



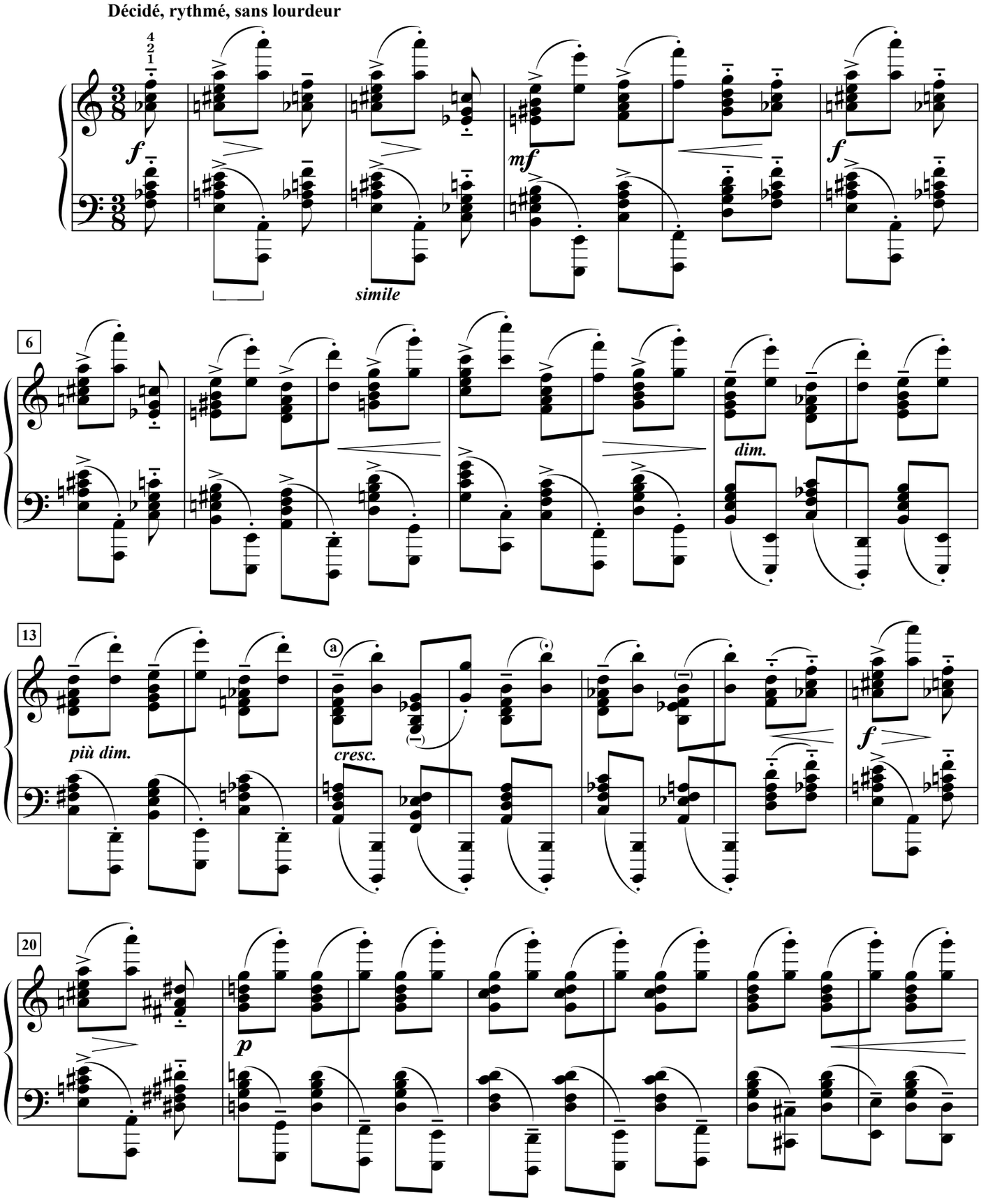
VIII - pour les agréments



ⓐ Since Debussy did not have a piano equipped with the sostenuto pedal, the low pedal points must be sustained with the damper pedal in measures 1–2. Explore half-damping technique (releasing it halfway and re-engaging it rapidly) and careful voicing to keep textures from sounding too blurry. Some performers will wish to use the sostenuto pedal, and the tempo is slow enough to allow time to engage it. However, be aware that using it will result in a different sonority mix.

ⓑ Performers who can reach the eighth notes in the treble clef with the LH may want this option.

XII - pour les accords



ⓐ Measures 15–17 and 141–143 have puzzled editors because of the apparent non-symmetrical patterns. Some editors believe either the RH G octave on the downbeats of measures 16 and 142 should be a B octave, or beat 2 of measures 17 and 143 should return to the G octave. The E. autograph does show the former arrangement. The above text follows the Durand autograph and the first edition.